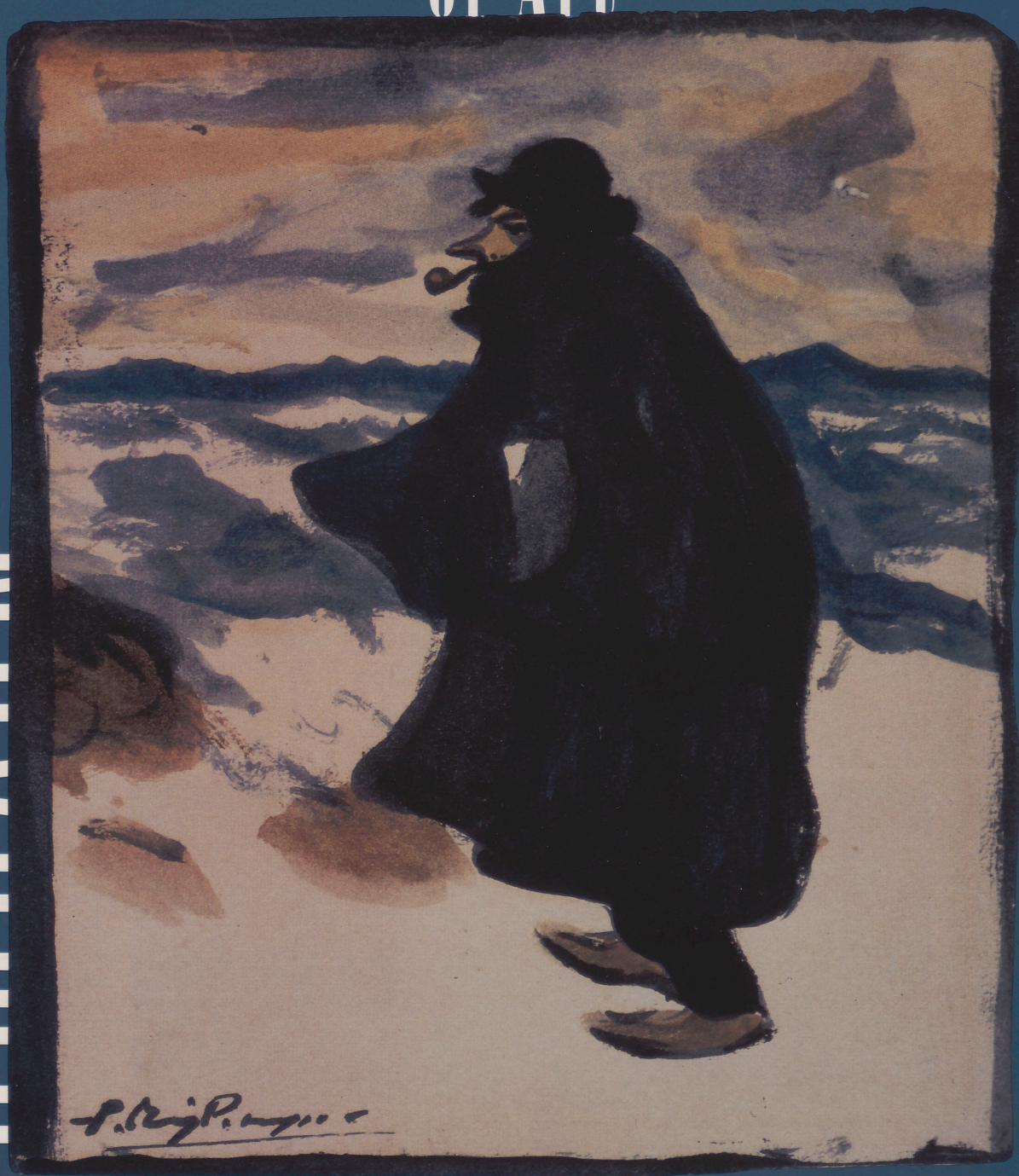


# The Cleveland Museum of Art



NOVEMBER

Members Magazine



## Current Exhibitions

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Cover: Pablo Picasso's  
Man on the Beach  
(Carlos Casagemas), a  
watercolor from about  
1899, will be on view in  
Matisse, Picasso, and  
Friends. (The Baltimore  
Museum of Art; The  
Cone Collection, BMA  
1950. 267)

*MATISSE, PICASSO, AND FRIENDS:  
MASTERWORKS ON PAPER FROM THE CONE COLLECTION OF  
THE BALTIMORE MUSEUM OF ART*

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Galleries 109–112, November 17, 1996–January 19, 1997  
Rarely seen treasures from a great personal collection  
Supported in Cleveland by Andersen Consulting and LTV Steel Company

*DANCE OF THE GODS: INDIAN ART INSPIRED BY MUSIC*

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Lower Level/Education, September 24–December 8  
The spiritual power of music and dance in Indian painting and sculpture

*LEGACY OF LIGHT: MASTER PHOTOGRAPHS  
FROM THE CLEVELAND MUSEUM OF ART*

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Gallery 101, November 24, 1996–February 22, 1997  
Photography from its very beginning to the present: highlights of a major collection  
Sponsored by Centerior Energy Corporation with additional support  
from The Cleveland Foundation

*SHIMON ATTIE PHOTOGRAPHS: WRITING ON THE WALL*

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Gallery 105, August 30–November 7  
Ghostly evocations of Berlin's Jewish Quarter

*METAMORPHOSIS: CINDY SHERMAN PHOTOGRAPHS*

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Galleries 111–112, September 10–November 3  
Revealing ambiguities of selfhood and identity  
Courtesy of Metropolitan Savings Bank and Patron Sponsors Sarah and Edwin Roth

*MARY ELLEN MARK PHOTOGRAPHS: INDIAN CIRCUS*

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Gallery 105, November 8, 1996–January 16, 1997  
A 20-year chronicle of courage and continuity

*LANDSCAPE IN DETAIL*

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Galleries 109–110, September 10–November 3  
An examination of Northern European landscape from 1450 to 1670  
Supported by Patron Sponsors Jane and Michael Horvitz and Ellen and Bruce Mavec

*GREEK ISLAND EMBROIDERIES*

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Gallery 106, through April 13, 1997  
Treasures of a vanished folk art  
Supported by Patron Sponsors Mary and Leigh Carter



James VanDerZee's  
Women's Club, 1927  
(gelatin silver print. Gift  
of The Links, Cleveland  
Chapter) will appear in  
Legacy of Light. An  
article about the exhibi-  
tion will appear in next  
month's issue.



## From the Director

Dear Members,

My topic this month is legacies. *Webster's Ninth New Collegiate Dictionary* lists two definitions for the word *legacy*: "1: a gift by will esp. of money or personal property: BEQUEST 2: something received from an ancestor or predecessor or from the past." Both types are much in evidence at the museum, and both are central to the continued success of our mission.

Opening on the 24th, just in time for Thanksgiving, is *Legacy of Light: Master Photographs from the Cleveland Museum of Art*, with about 150 of the finest photographs from the museum's growing collection of more than 1,850. The exhibition honors two legacies: that of the great masters of the photographic medium whose works shown here date back to the 1840s; and that of the commitment of this institution and its supporters to build a fine collection of photographs. I invite all members to attend the opening party on Saturday the 23rd, and to bring family and guests to the museum to see *Legacy of Light* over the holiday season. Admission is free.

The legacy of the Russian design firm of Peter Carl Fabergé will be the focal point of our activity as winter comes to a close. *Fabergé in America* opens March 9. Launching the festivities will be *Fabulous Fabergé*, a black-tie benefit held at the museum the night of Saturday, March 8. Proceeds will support the increasingly ambitious public and outreach programs of the museum. A short article in the back of this magazine gives more details about this exciting event.

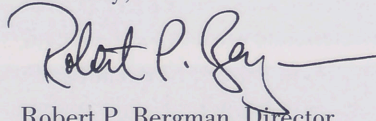
Another way to support the museum's operations is through a donation to the Annual Fund. Every year, the museum contacts its members for contributions to this fund, and I hope you

will take into account how critical unrestricted operating support is to the pursuit of our mission when you consider your response to the appeal. Please be generous, as so many dedicated supporters of the museum have been in the past. Your support produces great and lasting dividends for the entire community.

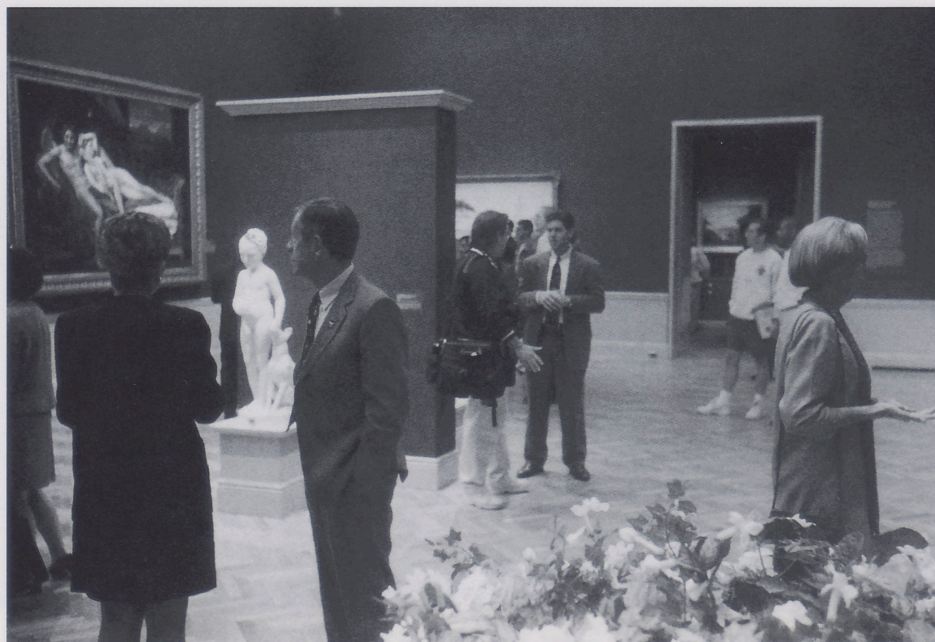
Finally, we ask for another sort of contribution in connection with *Convening the Community*, our Lila Wallace-Reader's Digest Fund supported initiative to deepen the museum's participation in the lives of Greater Clevelanders. We need ambassadors. Our members are some of the best-qualified people to take the message of the museum's mission into the community, and so we ask that you volunteer your time as a part of that effort. A short article providing details is on page 15. The legacy of our collective efforts will, I hope, be a whole generation of people from diverse backgrounds for whom the Cleveland Museum of Art will always be an inspiration and a focus.

I thank you all in advance for your participation in our various legacies. We are, after all, in the legacy business—ensuring current and future generations the opportunity to experience the pleasure and meaning of art from so many times and places. Your investment in sustaining this ideal is guaranteed to bring major dividends to our community in the years to come.

Sincerely,



Robert P. Bergman, Director



Governor George Voinovich (center left), his wife, Janet (right), and a delegation of journalists enjoyed a tour of the museum—including the newly reinstalled galleries of 19th-century painting—in late September.



# Sisters Extraordinaire

MATISSE,  
PICASSO, AND  
FRIENDS:  
MASTER-  
WORKS ON  
PAPER FROM  
THE CONE  
COLLECTION  
OF THE  
BALTIMORE  
MUSEUM OF  
ART  
November 17,  
1996–January  
19, 1997

When Henri Matisse visited Baltimore in 1930, Etta Cone, whom he had known for nearly 25 years, commissioned him to memorialize her late sister, Claribel, with a drawn portrait. Matisse not only executed a group of studies of Claribel but also several of Etta, and in 1934 he wrote to a friend: "I'm still on my portraits from photographs of my two Baltimore ladies . . . very interesting because it's based on two opposing characters from the same family . . . one of them beautiful, a great beauty, noble and glorious, lovely hair with ample waves in the old style—satisfied and dominating—the other with the majesty of a Queen of Israel, but with lovely lines that fall, however, like those in her face, but with a depth of expression which is touching—always submissive to her glorious sister but attentive to everything."

The collection amassed by these two remarkable sisters was bequeathed to the Baltimore Museum of Art in 1950. While it contains more than 3,000 items, including modern paintings and sculpture, prints, drawings, illustrated books, textiles, jewelry, oriental rugs, Japanese prints, and decorative arts, the vast majority of the collection is works on paper. Because they can fade or deteriorate when exposed to light,

these works on paper are rarely exhibited. This show, then, is a rare opportunity to view 125 prints, drawings, and illustrated books, some of the greatest treasures purchased by Claribel and Etta Cone.

At the end of the 19th century, the Cone sisters were prominent members of Baltimore's large, highly educated German Jewish community, which was making a conspicuous contribution to the cultural life of the city. Claribel regu-

larly gave open houses attended by musicians, artists, writers, and scientists, including the intellectuals Gertrude and Leo Stein, who had moved to Baltimore in 1892. While Etta managed the Cone household, Claribel attended the Woman's Medical College of Baltimore. She graduated in 1886 and became a prominent research physician and teacher. Beginning in 1903, she was appointed to several research

residencies in Europe, where she died in 1929.

It was Etta, however, who launched the family art collection in 1898 when she purchased a group of paintings by the American impressionist Theodore Robinson to decorate the Cone home. Her real art education began during her first trip to Europe in 1901 when the art historian, critic, and philosopher Leo Stein guided her



THE BALTIMORE MUSEUM OF ART; THE CONE COLLECTION (BMA 1950.12.659)

*From the 1880s on, Degas began to work in a broad, spontaneous manner. Using pastel and chalk, he modified the contours of arms and shoulders, drawing new positions over old ones in Ballet Dancer Standing, about 1886–90.*

Organized and circulated by The Baltimore Museum of Art. The Cleveland showing is sponsored by Andersen Consulting and LTV Steel.



THE BALTIMORE MUSEUM OF ART; THE CONE COLLECTION (BMA 1950.301)

*Van Gogh created one of his earliest watercolors, Beach at Scheveningen, in 1882 while he lived in the Hague. This careful study of figure groupings exemplifies his belief that masterful drawing was the structural foundation for painting.*





THE BALTIMORE MUSEUM OF ART: THE CONE COLLECTION (BMA 1950.278)

Pablo Picasso's watercolor *Nude with Raised Arm* from 1907 is a preparatory study for a painting now in the Hermitage, St. Petersburg.

through the great museums and monuments of Italy. He and his sister, the writer Gertrude Stein, were also great enthusiasts of contemporary art, assembling one of the most astounding collections of early masterpieces by Henri Matisse and Pablo Picasso. The Steins introduced the Cones to Picasso during their visit to Paris in 1905–6. They acquired twelve drawings and eight etchings from the artist at that time, the basis for a collection of his work that would eventually include 113 objects. The majority form an unsurpassed group from early in Picasso's career and illuminate the themes that concerned him then.

The earliest work by Picasso in the Cone collection is *Man on the Beach*, a watercolor from about 1899 when he lived in Barcelona. Picasso pictured his friend Carlos Casagemas walking along the edge of the windswept seashore. The solitary figure and the somber palette of black, brown, and blue mirror the isolation and melancholy of the struggling young artist. After moving to Paris from Barcelona in 1904, Picasso pro-

duced many works of itinerant performers and others who lived on the margins of society, a metaphor for the artist's own life at the time. Early, beautiful impressions of several of these prints are in the exhibition along with *The Frugal Repast*, an etched image of haunting solitude.

By 1907 Picasso had other interests. Also included in the exhibition is the most stylistically radical work by Picasso in the Cone collection, *Nude with Raised Arm*. Influenced by African sculpture, Picasso analyzed and reduced form to simplified planes of geometric severity in this watercolor. Perhaps because Leo Stein had become increasingly conservative, the Cone sisters were not interested in Picasso's exploration of cubism in the following decade, although they did acquire works from the 1920s when he developed a more traditional style of classical, idealized figures.

In 1906 Sarah Stein, wife of Gertrude and Leo's brother, Michael, took Etta to meet Matisse. Again, Etta made a few purchases to which more



than 450 paintings, sculptures, and works on paper were added through the years to form a comprehensive survey of this master's work. The Cones were one of Matisse's earliest patrons, yet they almost always chose his most conservative, least innovative works. One of the highlights of the collection is a graphite drawing of about 1919, *The Plumed Hat*. Matisse also liked to work in charcoal for a broader, less detailed effect, of which *Reclining Nude with Flowered Robe* from about 1923–24 is an outstanding example.

Although the great strength of the Cone collection was always Matisse and Picasso, an artistic and historical foundation was built by acquiring works by their contemporaries and the important 19th-century forerunners of the modern movement, Auguste Renoir, Paul Cézanne, Pierre Bonnard, and Edouard Manet—artists Leo Stein had identified as the “great men and the inspirers” of the younger masters Matisse and Picasso. Few works seem to have been added between 1906 and 1922, but, when the sisters resumed collecting on a significant scale, their scope broadened, too. They acquired works by Vincent van Gogh, such as the drawing *Beach at Scheveningen* from 1882. Etta also purchased a Degas drawing, *Ballet Dancer Standing*, of about

1886–90, which portrays a dancer in an unguarded moment, somewhat awkwardly adjusting the bodice of her costume. Because the drawing retains the changes Degas made as he perfected it, this choice revealed Etta's understanding of the medium's potential for offering insight into artistic process and the progression of ideas.

While Claribel's death in 1929 affected Etta deeply, it only intensified her commitment to their collection. She added drawings and pastels by Mary Cassatt, Berthe Morisot, Henri de Toulouse-Lautrec, and the earliest 19th-century work in the collection, a figure drawing by Jean-Auguste-Dominique Ingres.

The scope of the Cone collection is extraordinary. It is impossible from our perspective to recapture the excitement, challenge, and modernity these works embodied at the time of their making. The pioneering spirit of Claribel and Etta Cone and their attraction to these works can be quantified only in the collection they left behind, in its depth, its reflection of an era of explosive originality, and its sheer abundance.

■ Jane Glaubinger, Curator of Prints

*Matisse's The Plumed Hat, 1919, a study of the model Antoinette wearing a fantastic hat made by the artist, shows his incredible skill as a draftsman. Matisse achieved the most refined nuances with his pencil, subtly manipulating tonal values in a ravishing display of technical finesse.*

*Matisse produced more than 800 prints during five decades of work. He was a skilled printmaker, exploiting the characteristics of each medium. In Odalisque in Striped Trousers of 1925, rich blacks set off a figure carefully modeled in fine shades of gray, all the gradations of tone possible with lithography.*



THE BALTIMORE MUSEUM OF ART: THE CONE COLLECTION (BMA 1950.12.58)



THE BALTIMORE MUSEUM OF ART: THE CONE COLLECTION (BMA 1950.12.155)



# Convening the Community

The museum's Strategic Plan places the interests of all Cleveland's citizens at the core of the museum's mission. Toward the goal of bringing the pleasure and meaning of art to our many communities, we have launched *Convening the Community*, a three-year project funded by the Lila Wallace-Reader's Digest Fund. A comprehensive educational, outreach, and marketing initiative, the project will help develop new audiences for the permanent collection, while at the same time serve our entire audience base.

The project has two components. The first is designed to enhance the presentation of two key portions of the permanent collection in order to maximize the visitor's experience. The much-beloved armor court, completely reinstalled, will reopen in September 1998. We will conserve, photograph, relabel, and redesign the presentation of the arms and armor collection and publish an engaging illustrated book that will guide the general public in its appreciation and understanding of this distinguished collection. The newly renovated Egyptian galleries will open in September 1999. In the course of completing these reinstallations, a random access audio tour system of the museum will be inaugurated. This tour will deliver information about works in the collection on demand, thus allowing the visitor to continue to determine his or her own path

through the museum.

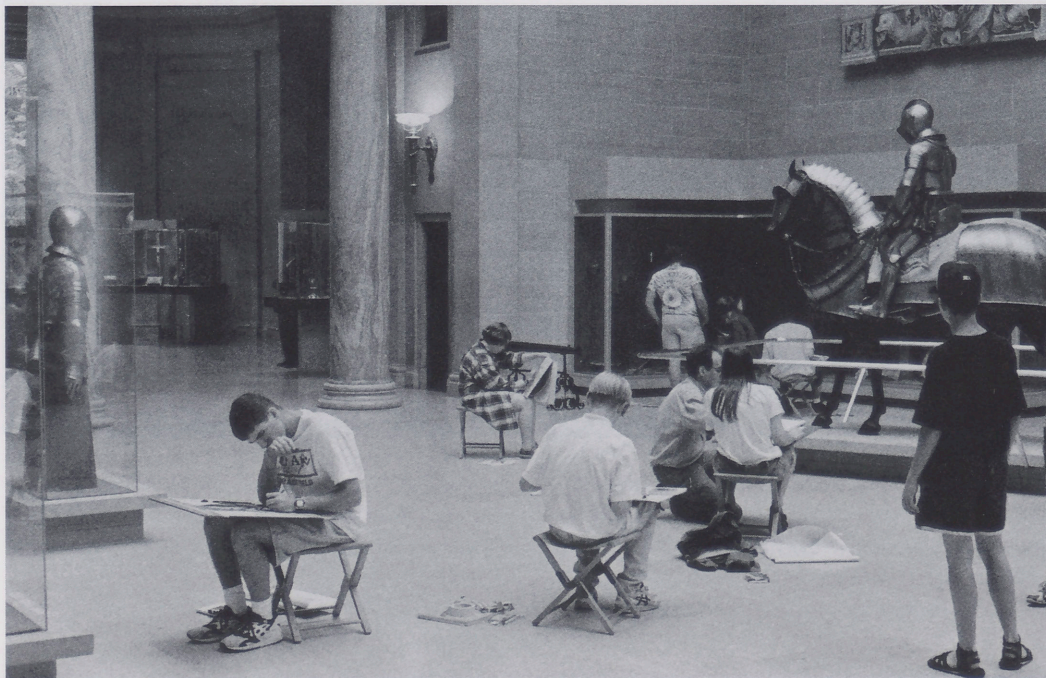
Reaching out to new audiences is the second element of *Convening the Community*. The museum will work in neighborhoods to raise its visibility in the communities where our visitor and membership levels are low, focusing on nine underserved neighborhoods east and west of the Cuyahoga River. We have already begun to develop relationships with community arts and cultural organizations, and we are committed to finding partners among neighborhood organizations as we take our message to the people—in malls, churches, libraries, and schools. We will develop a video presentation, brochures, and a speakers bureau to underscore our commitment to serve the public.

This ambitious project will be guided by a community advisory council of individuals who will offer assistance in encouraging these new visitors. Committee members will help us address issues of visitorship, programming, education, and marketing outreach. They will also serve as museum ambassadors.

*Convening the Community* will allow the CMA to develop programs that will serve as models for the implementation of many Strategic Plan goals and that will guide us well into the 21st century.

■ Robert P. Bergman, Director

A comprehensive educational and outreach initiative, finding partners among neighborhood organizations



Students at work in the armor court, a focal point of *Convening the Community*.



# A Korean Icon



*This small statue depicting Amit'a, the Buddhist deity who promised rebirth in paradise by chanting a simple prayer, was probably used for private worship. Made in Korea in the 1300s from carved pieces of wood, it was coated with layers of lac-*

*quer and gold paint (Severance and Greta Millikin Purchase Fund and gift of Mr. and Mrs. Joseph P. Carroll in memory of Godfrey St. G. M. Gompertz 1995.67).*



**D**uring the Koryŏ dynasty (AD 918–1392), Buddhism flourished in Korea. The equivalent of a state religion, it provided a powerful belief system for those of high social rank. Thanks to munificent support from the court and the aristocracy, Buddhist monastic institutions expanded in numbers, wealth, and political influence. Indeed, the prosperity of the state was viewed as being inextricably linked to the condition of Buddhism in the country.

Just as eminent priests served the royal family, aristocratic patrons of the faith served as “church” advisors. State sponsorship of important Buddhist ceremonies occurred regularly, and the production of objects used in daily devotion, both public and private, expanded. Among these were sculptural images of deities from the Buddhist pantheon rendered in stone, metal, and wood.

This seated figure represents Amitābha (Amit’a in Korean), the deity who reigns over a celestial paradise (the Pure Land) located in the western skies. The belief that entrance into the Pure Land was gained by chanting a simple mantra, not by tireless effort and countless cycles of death and rebirth, helped swell the ranks of popular Buddhism in medieval Korea. Amit’a became so popular that special halls were constructed at temples to house large stone or iron

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The belief that entrance into the Pure Land was gained by chanting a simple mantra, not by tireless effort and countless cycles of death and rebirth, helped swell the ranks of popular Buddhism in medieval Korea.

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figures of the deity. Small, devotional images for use in the private residences of court aristocrats were also made. In fact, commissioning Buddhist images and ritual objects was believed to help the patron accrue religious merit in the afterlife.

This seated image is unusual for its rarity and its condition. Few Koryŏ Buddhist images in stone, bronze, or iron survive today. And im-

ages of wood, the most rarely used material, can be counted on two hands. That few wood sculptures have survived can be attributed both to the historical succession of foreign invasions and occupations in the Korean peninsula and to the dramatic loss of state support for Buddhism during the Chosŏn period (1392–1910). Those wood images that have survived in Ko-

rea, Japan, or in the West have usually been repainted or regilded. This piece appears to have escaped that fate, although there are some losses (to the hands) and minor repairs to the lacquered surface. Otherwise it expresses the gentle, welcoming attitude of contemporary popular imagery seen in Buddhist sculpture of the late Koryŏ era. It represents an especially important addition to the museum’s small, but growing, collection of classical Korean art.

■ Michael R. Cunningham, Curator of Japanese and Korean Art



*The worship of Amit’a occurred early in Korea, as seen in this Amit’a Trinity (Purchase from the J. H. Wade Fund 1987.59) from the Silla period (668–935). This thin embossed plate originally formed one side of a covered reliquary box that was placed inside a stone stupa. These shrines are still found today in the central courtyards of Silla period Buddhist temples throughout Korea. In the past such stupas also stood along pilgrimage roads in the countryside linking the major Buddhist monasteries.*



## Music

In a **Subscription Concert** on Wednesday the 13th at 7:45, *The Weilerstein Trio* (mom, dad, and daughter) makes its museum debut with works by Schumann, Ives, and Dvořák (tickets and reservations required; see daily listing for details). *Klaus George Roy* gives the customary free **Preconcert Lecture** at 6:45.

The 1996–97 Gala Subscription Series again features outstanding Wednesday evening concerts, preceded by informative lectures. You can still subscribe to the four of your choice at a significant savings over single ticket prices. There are special discounts for museum and Musart Society members, seniors, and students. Pick up a brochure in the north lobby or call ext. 282.

### Musart Series

On Sunday the 3rd at 2:00, *William Osborne* offers *Made in Ohio, but not by Honda*, an **Organ Recital** of Victorian American music. A **Chamber Music Concert** on Sunday the 3rd at 3:30 features cellist *Regina Mushabac* and pianist *Anne Epperson* on piano with works by Piatigorsky, Grieg, and Cleveland composer Loris O. Chobanian (world premiere). On Saturday the 16th at 3:00 is **An Afternoon of Traditional Chinese Drumming** with Chin Kwok-Wai, principal percussionist of the Hong Kong Traditional Orchestra, and the Oberlin Percussion Group. In an **Organ Recital** Sunday the 10th at 2:00, Oberlin's *David Boe* plays works by J. S. Bach, Buxtehude, Bolcom, and Max Reger. On Wednesday the 20th at 7:45, *The Music of James Primosch* salutes the Cleveland composer in a concert featuring the Cavani String Quartet, pianist Dan Rogalski, soprano Christine Schadeberg, and organist Karel Paukert.

**Curator's Organ Recitals** by Karel Paukert are at 2:00 on Sundays the 17th and 24th.

Admission is free to all concerts, unless otherwise indicated. Complete details appear in the daily listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.



*The Weilerstein Trio*  
*James Primosch*



### Jazz on the Circle Concert

Come to Gartner Auditorium on Friday the 8th at 8:00 to hear *Jerry Gonzales & the Fort Apache Band*, voted by readers of *Downbeat* as the "best World Beat Group" in its 55th annual readers poll. Tickets required (see daily listing).

### 1 November/Friday

**Highlights Tour** 1:30 *CMA Favorites*

### 2 November/Saturday

**Indian Arts Festival** 10:00-4:00

Events are highlighted in color here; all are free except the Indian Cuisine workshop

**Workshops** 10:00-12:00 and 2:30-4:00

*How to Paint an Elephant*. Decorate your own festive elephant (as Indians do)

*Indian Dance Workshop for Children*

Learn how the peacock struts, the lion pounces, the elephant sways

**Demonstrations** All three: 10:00-12:30 and 2:30-4:00

*Rangoli Floor Painting*. Decorate the floor with colored grains to celebrate festive occasions, as they do in India

*Brides of India: Makeup and Fashion Show*.

Demonstrations of Mehandi, the traditional hand and foot makeup for Indian brides;

study bridal gowns from different regions

*Musical Instruments*. Performance/demonstration of Indian stringed instruments

**Gallery Talk** 10:15 *Landscape in Detail: Dutch and Flemish Landscapes from 1450-1650*. Sabine Kretzschmar

**All-Day Drawing Workshop** 10:30-4:00

Register by Friday the 1st; call ext. 462. An intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

**Cooking Workshop** 10:30-12:00 *The Joy of Indian Cuisine*. Limit 25; registration fee \$15; call ext. 485. Experience centuries-old recipes from North India. Taste authentic spices and seasonings and discover the joys of simple and healthy vegetarian dishes

**Storytelling** 10:30-11:00 and 3:00-3:30 Meet Hanuman (the monkey hero from the Ramayana) and other Hindu gods in the museum galleries

**Poetry Reading** 11:00-12:00 *Bengali*

*Poetry*. Reading from literary works of Bengal's most eminent poets (each reading followed by English translation)

**Gallery Talk** 12:15 *Dance of the Gods*

**Dance Performance** 1:30 *Face to Face: Indian Classical Dance/Western Ballet*.

Sujatha Srinivasan, Padma Rajogopal, and members of Ohio Ballet present a lecture and performance in which the two dance disciplines are compared

**Highlights Tour** 1:30 *CMA Favorites*



## Movies

### Hooray for Bollywood!

India's commercial film industry is the largest in the world, producing splashy musical melodramas. But how many Westerners have actually *seen* one of these films? We present rare English versions of three (*God Is My Witness*, the 6th, *Jangle-Jangle Sound the Bells*, the 10th, and *When Love Calls*, the 17th) Bombay-made "Bollywood" musicals—all major box office hits in India. They may be windy, silly, and far removed from the subtle poetry of Satyajit Ray, but they're also sumptuous, tuneful, and surprisingly entertaining. Each film \$5, CMA members \$4, kids 12 & under \$3.

### Other Films

November's other films include a new documentary on Gypsy and Jewish music (*Carpati*, the 3rd), Orson Welles's rarest feature (*The Immortal Story*, the 13th), the Japanese film that inspired *Last Man Standing* (*Yojimbo*, the



An 1890s promotional poster inviting regular people to become moviegoers.

20th), and three rabble-rousing silent films by Soviet iconoclasts Grigori Kozintsev and Leonid Trauberg (*The Devil's Wheel*, *The Overcoat*, *The New Babylon*, the 27th). Each program \$5, \$4 CMA members.

A **Special Film Event**, Sunday the 24th at 3:30: *Lumière: The First Picture Show*, a selection of short films by the Lumière brothers, inventors of cinema, with running commentary by Thierry Frémaux, director of the Institute Lumière, Lyons, France. Tickets \$10, \$8 CMA members. Call ext. 465 for advance ticket information.

### 3 November/Sunday

**Gallery Talk** 1:30 *Dance of the Gods: Indian Art Inspired by Music*. Ann Boger (Sign-language interpreted)

**Organ Recital** 2:00 *William Osborne*. The Denison University professor performs around the world and is widely known as an expert on Victorian American music, some of which he has recorded for the Orion label. He performs works by Rogers, Grimm, Kettering, Clokey, and Clewell

**Film** 2:00 *Carpati: 50 Miles, 50 Years* (USA, 1996, color, 80 min.) directed by Yale Strom (*The Last Klezmer*). Links between Gypsy and Jewish music are explored in this new documentary about Zev Godinger, a Holocaust survivor living in a poor region of the Carpathian Mountains in Ukraine. Narrated by Leonard Nimoy. Cleveland premiere. Admission \$5, \$4 CMA members

**Chamber Music Concert** 3:30 *Regina Mushabac*, cello, and *Anne Epperson*, piano. Baldwin-Wallace professor Mushabac joins forces with the Cleveland Institute of Music's Epperson for a recital of works by Piatigorsky, Grieg, and Cleveland composer Loris O. Chobanian (world premiere)

### 5 November/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 6 November/Wednesday

**Gallery Talk** 1:30 *Contemporary Art*. Cavana Faithwalker

**Lecture** 6:00 *The Invisible City*. Michael St. Clair

**Film** 6:15 *God Is My Witness (Khuda Gawah)* (India, 1992, color, subtitles, 193 min.) directed by Mukul S. Anand, with Amitabh Bachchan and Sridevi. Two lovers withstand years of separation in this epic musical romance that was a huge hit in India. Cleveland premiere of the uncut version. Admission \$5, \$4 CMA members, \$3 kids 12 and under

### 7 November/Thursday

**First Thursday** Curatorial consultation for members only, by appointment

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Contemporary Art*. Cavana Faithwalker

### 8 November/Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Jazz on the Circle Concert** 8:00 Jerry Gonzales & the Fort Apache Band. Brothers Jerry and Andy Gonzalez formed the Fort Apache Band in 1981, fusing bebop with the Puerto Rican rhythms found in their section of the Bronx. Fifteen years later, *New York Times* critic Peter Watrous hailed the band as "the best Latin jazz group working." Jerry Gonzalez (trumpet, flugelhorn, congas), Andy Gonzalez (bass), Steve Berrios (drums), Larry Willis (piano), Joe Ford (saxophone), and John Stubblefield (tenor sax). Tickets \$21, \$19, and \$16; call 231-1111

### 9 November/Saturday

**Gallery Talk** 10:15 *Dance of the Gods: Indian Art Inspired by Music*. Ann Boger

**Highlights Tour** 1:30 *CMA Favorites*

### 10 November/Sunday

**Gallery Talk** 1:30 *Contemporary Art*.

Cavana Faithwalker

**Organ Recital** 2:00 *David Boe*. The Oberlin professor performs works by J. S. Bach, Buxtehude, and Bolcom

**Film** 3:30 *Jangle, Jangle, Sound the Bells (Jhanak Jhanak Payal Baje)* (India, 1955, color, subtitles, 105 min.) directed by V. Shantaram. A boy and girl aspire to be India's champion dance team in this lavish musical spectacle, India's first Technicolor film. Admission \$5, \$4 CMA members, \$3 kids 12 and under

### 12 November/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*



## Indian Arts Festival

Spend the day here on Saturday the 2nd to enjoy **Indian Arts Festival**, 10:00-4:00, with a smorgasbord (some of it literally edible) of activities inspired by the art and culture of India. All events are free except the Indian cuisine workshop. Full details are in the daily listing for November 2nd.

Activities will include two concurrent **Workshops**, 10:00-12:30 and 2:30-4:00, on *How to Paint an Elephant* and *Indian Dance* (in the galleries); three concurrent **Demonstrations**, also 10:00-12:30 and 2:30-4:00, discussing *Rangoli Floor Painting*, *Brides of India* (makeup and fashion show), and *Musical Instruments*; and a **Gallery Lecture** on *Dance of the Gods* at 12:15.

A **Cooking Workshop** takes place 10:30-12:00: *The Joy of Indian Cuisine*. Limit 25; registration fee \$15; call ext. 485 to register.

There's **Storytelling** from 10:30 to 11:00 and 3:00 to 3:30—meet *Hanuman*, the monkey hero from the Ramayana, and other Hindu gods in the galleries.

A **Bengali Poetry Reading** is 11:00-12:00, featuring authentic renditions of traditional Indian verse.

A **Dance Performance** at 1:30, *Face to Face: Indian Classical Dance/Western Ballet*, features Sujatha Srinivasan, Padma Rajogopal, and members of Ohio Ballet in a lecture and performance in which the two dance disciplines are compared.

### 13 November/Wednesday

**Gallery Talk** 1:30 *Masterpieces of Medieval Art*. Jonathan Klein

**Lecture** 6:00 *From Cabins to Skyscrapers*. Michael St. Clair

**Preconcert Lecture** 6:45 *Klaus George Roy* gives a free lecture in the Recital Hall

**Film** 7:30 *The Immortal Story* (France, 1968, color, 63 min.) directed by Orson Welles, with Orson Welles and Jeanne Moreau. The rarest of Welles's features, and his first completed color film, tells of a merchant in turn-of-the-century Macao who arranges to have a sailor's dream of sleeping with a wealthy man's wife come true. In English, from an Isak Dinesen story; music by Eric Satie. Print from the British Film Institute. Preceded by Welles's first film, *Hearts of Age* (1934, 6 min.). Admission \$5, \$4 CMA members

**Subscription Concert** 7:45 *The Weilerstein Trio*. Making their museum debut, the Cleveland-based Weilerstein trio (violinist Donald Weilerstein, former first violinist and founding member of the Cleveland Quartet; pianist Vivian Hornick Weilerstein, noted collaborator and pedagogue; and cellist Alisa Weilerstein, who made her debut with the Cleveland Orchestra last November at age 13) may be

the only piano trio in existence made up of mom, dad, and daughter. They perform violin sonatas by Schumann and Ives, then Dvořák's "Dumky" trio.

Seating is reserved. Reserve tickets by telephone (ext. 282) Monday-Friday, starting Wednesday, November 6; or at the door starting 45 minutes before each concert. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate at the door only \$5

**Guest Lecture** 8:00 *Excavations at Aila (Jordan): A Roman Port on the Red Sea*. S. Thomas Parker, North Carolina State University. Presented in conjunction with the Cleveland Archaeological Society

### 14 November/Thursday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Masterpieces of Medieval Art*. Jonathan Klein

### 15 November/Friday

**Highlights Tour** 1:30 *CMA Favorites*

See authentic Indian classical dance at the Indian Arts Festival, Saturday the 2nd.

### 16 November/Saturday

**Gallery Talk** 10:15 *Greek Island Embroideries*. Barbara A. Kathman

**Highlights Tour** 1:30 *CMA Favorites*

**Chinese Music** 3:00 *An Afternoon of Traditional Chinese Drumming*. Chin Kwok-Wai, principal percussionist with the Hong Kong Traditional Orchestra, is joined by the Oberlin Percussion Group—dressed in traditional Chinese costume—to perform traditional Chinese music. Oberlin Conservatory professor of percussion Michael Rosen directs and narrates

### 17 November/Sunday

**Gallery Talk** 1:30 *Masterpieces of Medieval Art*. Jonathan Klein

**Organ Recital** 2:00 *Karel Paukert* assisted by *Noriko Fujii*, soprano. Works by Dvořák from Spillville, Iowa

**Family Express** 3:00-4:30 *Jungle Beasts*. Families find animals in miniature paintings by artists from India in the museum's galleries, then create a collage of jungle beasts in this free drop-in workshop

**Film** 3:30 *When Love Calls (Maine Pyar Kiya)* (India, 1989, color, dubbed in English, approx. 95 min.) directed by Sooraj R. Barjatya, with Salman Khan and Bhagyashree. Abridged, English-language version of one of India's biggest money-makers, an epic romance about two lovers battling class prejudice. Admission \$5, \$4 CMA members, \$3 kids 12 and under

### 19 November/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*







Educators from the Greater Cleveland area partake in teacher workshops at the museum. Call the Teachers Resource Center at ext. 469 for information.

## Education

**Highlights Tours** are Tuesdays, Thursdays, Fridays, and Saturdays at 1:30. **Thematic Gallery Talks** are Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign-language interpreter accompanies the 1:30 talk on the 2nd. Topics subject to change. **Gallery Talks for Parents:** *Special Exhibitions at the CMA* are offered Saturdays at 10:15, while young people's classes are in session.

One **Guest Lecture**, copresented by the Cleveland Archaeological Society, Wednesday the 13th at 8:00 *Excavations at Aila (Jordan): A Roman Port on the Red Sea*, features S. Thomas Parker, North Carolina State University. Another, on Wednesday the 20th at 7:00, brings the Baltimore Art Museum's Jay Fisher with *Dr. Claribel and Miss Etta Cone as Collectors*.

Our own Michael St. Clair gives a series of three **Slide Lectures**, *From Cabin to Glass Tent: Two Centuries of Cleveland Architecture*, repeating July's popular series, Wednesdays the 6th, 13th, and 20th at 6:00.

The museum offers a comprehensive selection of **Teachers Workshops**; for information call ext. 469.

**Hands-on Art:** On Sunday the 17th, 3:00-4:30, **Family Express** puts families in touch with *Jungle Beasts*.

Sun-Hee J. Kwon's monthly **All-Day Drawing Workshop** is Saturday the 2nd, 10:30-4:00 (\$20; register by Friday the 1st; call ext. 462).

Get ready for Winter Lights and Holiday CircleFest on Wednesday, December 4th, with family-geared **Lanternmaking Workshops** workshops, held 7:00-9:00 Wednesdays the 20th and December 1, and 3:00-5:00 Sunday the 24th. Fee; registration required; call ext. 483. See the daily listings for details.

### 20 November/Wednesday

**Gallery Talk** 1:30 *Korean Art*. Marjorie Williams

**Lecture** 6:00 *From Classical Temple to Rock 'n Roll Palace*. Michael St. Clair

**Lecture** 7:00 *Dr. Claribel and Miss Etta Cone as Collectors*. Jay Fisher, curator of prints, drawings, and photographs, Baltimore Museum of Art

**Concert** 7:45 *The Music of James Primosch* The Cleveland-born composer is honored by the Cavani String Quartet, pianist Dan Rogalski, soprano Christine Schadeberg, and curator of musical arts Karel Paukert. Works include *String Quartet #2 (after Zurbarán)*, *Secret Geometry*, *Three Sacred Songs*, *Meditation of "What Wondrous Love Is This?"*, and the world premiere of his new *Piano Quintet*

**Lanternmaking Workshop** 7:00-9:00.

Make tin or rice paper lanterns to use in the December 4 Winter Lights Festival.

Kids under 16 must be accompanied by someone older. For the series: \$15/individual, \$35 family; for single session: \$10/individual, \$25/family. Call ext. 483 to register

**Film** 7:30 *Yojimbo* (Japan, 1961, b&w, subtitles, 110 min.) directed by Akira Kurosawa, with Toshiro Mifune. Witty, oft-imitated black comedy tells of a mercenary samurai who sells his services to both sides fighting the same battle. Scope print! Admission \$5, \$4 CMA members

### 21 November/Thursday

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Korean Art*. Marjorie Williams

### 22 November/Friday

**Highlights Tour** 1:30 *CMA Favorites*

### 23 November/Saturday

**Gallery Talk** 10:15 *Matisse, Picasso & Friends: Masterworks on Paper from the Cone Collection*. Vivian Kung

**Highlights Tour** 1:30 *CMA Favorites*

**Members Preview Party** 8:00-11:00. *Legacy of Light*. Tickets \$25; call ext. 296

### 24 November/Sunday

**Gallery Talk** 1:30 *Korean Art*. Marjorie Williams

**Organ Recital** 2:00 Karel Paukert. Works

by Rheinberger, Franck, and Guilman

**Lanternmaking Workshop** 7:00-9:00.

(fee; see Wednesday the 20th)

**Films** 3:30 *Lumière: The First Picture Show* (France, 1895-1900, b&w/color, silent, approx. 90 min.) directed by Louis and Auguste Lumière. To mark this year's celebration of the centennial of cinema, Thierry Frémaux, director of the Institute Lumière, presents fully restored 35mm copies of 79 pre-1900 silent films by the brothers Lumière, the fathers of film exhibition. These 50-second films record turn-of-the-century life with a freshness unseen today, and are accompanied by Frémaux's witty commentary (in English). Tickets \$10, \$8 CMA members. Call ext. 465 for advance ticket information.

### 26 November/Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 27 November/Wednesday

**Gallery Talk** 1:30 *Legacy of Light: Master Photographs from the CMA*. Deb Pinter

**Films** 6:00 *The Devil's Wheel* (USSR, 1926, b&w, silent, subtitles, 52 min.). *The Overcoat* (USSR, 1926, b&w, silent, subtitles, 66 min.). *The New Babylon* (USSR, 1929, b&w, silent, subtitles, 85 min.). Three rousing silents by two of the founders of the revolutionary 1920s Russian theater group FEKS (Factory of the Eccentric Actor), famous for their mixtures of theatrical spectacle, Dada, and film. In the first, a sailor on leave inadvertently becomes a deserter when he loses track of time. The second adapts a Gogol story about a lowly clerk's obsession with a fancy topcoat. In the last, Parisian communists battle Prussian invaders in 1871. All directed by Grigori Kozintsev and Leonid Trauberg, all shown in new 35mm prints. Live piano accompaniment by Sebastian Birch. (Six more Kozintsev films will show in December.) Admission \$5, \$4 CMA members

### 28 November/Thursday

**Museum closed for Thanksgiving**

### 29 November/Friday

**Highlights Tour** 1:30 *CMA Favorites*

### 30 November/Saturday

**Highlights Tour** 1:30 *CMA Favorites*



## Fabergé in Cleveland

### Exclusive new benefit for members:

*Fabergé in America*, the fabulous exhibition dazzling audiences around the country, opens here March 9, 1997, and will be on view through May 11. Now you can bypass long ticket lines by ordering your free admission ticket(s) in advance. Call Advantix at 216/241-6000 (or 1-800/766-6048 outside the Cleveland area) and have your membership card ready for express service. There is a modest service fee.

Exhibition tickets will not be sold at the museum box office until March 2, 1997. In addition to a members-only ticket window, we'll have a separate entrance into the show to help you avoid long lines.

We hope you'll take advantage of these special benefits. For more information call the membership department at ext. 268.

### Special Exhibition Hours:

Closed Mondays

Tuesday, Thursday, Saturday, and Sunday

10 am to 6 pm

Wednesday and Friday

10 am to 10 pm

### Ticket prices:

*Free for members.* Members can order additional tickets for friends and family at regular prices.

*General admission weekdays:*

\$7 adults, \$6 senior citizens, students

12 and older, \$4 children ages 6-11,

\$1 children 5 and under

*General admission weekends:*

\$10 adults, \$7 senior citizens, students

12 and older, \$4 children ages 6-11,

\$1 children 5 and under

### Recorded tour prices:

\$3 Members

\$4 General admission, senior citizens, students, children

**A Jewel of an Evening** is in store for friends of the museum who make plans now to attend Fabulous Fabergé on Saturday, March 8, 1997.

A black-tie benefit, Fabulous Fabergé offers art lovers a chance to privately preview *Fabergé in America* before the sure-to-be-sold-out exhibition of treasures crafted by Czarist Russian goldsmith and jeweler Peter Carl Fabergé opens the following day. Cocktails, dinner, and dancing will add to the luster of the evening. Tickets are \$300, \$600, and \$1,000, and seating is limited. For information, call Linda Swett at 216/333-7101 during normal business hours.

The gala benefit is chaired by Lindsey (Mrs. David) Morgenthaler. Proceeds support the museum's public outreach programs.



## Take Note

Don't miss the **Members Opening for Legacy of Light** on Saturday evening, November 23, 8:00–10:00. Reserved tickets are required. Call ext. 268. Invitations were mailed in late October.

**New Members Reception** Are you among the new members who joined in 1996? If so, you and your family are invited to a special program on Wednesday the 6th at 7:00. Enjoy light refreshments, hear an introduction to the highlights of the permanent collection, and take a "finding your way" walking tour of the museum. The cafe is open late every Wednesday, if you'd like to dine here also. Call ext. 268 to make your required reservation.

Feel like doing as the Romans do? Apply for the American Academy's 101st annual **Rome Prize** for a chance to spend anywhere from six months to two years in Rome, with room and board, a stipend, and travel funds. The catch? You have to be a gifted American artist or scholar and you have to apply by November 15. Write to the Programs Department, American Academy in Rome, 7 East 60 Street, New York, NY 10022-1001, or call 212/751-7200.

**Holiday Circlefest**, the annual University Circle open house event, is coming up Wednesday, December 4. If you're interested in volunteering to assist with our various activities, call ext. 592.

## We Salute You

Director Robert P. Bergman will host the annual **Salute to Donors** reception on Monday evening, November 25th, at the museum. All Contributing, Patron, and Fellow members, along with individuals who have either donated works of art to the museum during the past year or who have given \$125 or more to the Annual Fund campaign will be the honored invitees. Let us treat you to a cocktail reception at the museum from 5:30–7:30 with a lecture by Curator of Prints Jane Glaubinger and a private viewing of *Matisse, Picasso, and Friends: Masterworks on Paper from the Cone Collection of The Baltimore Museum of Art*. Come and see all you have made possible.



Christina DePaul's installation *La Mano di Tradizione* (The Hand of Tradition), a highlight of the *Urban Evidence* show, celebrated Little Italy's roots as a home of quarriers and carvers of stone monuments in Lake View Cemetery.



## A Wealth of Urban Evidence

We would like to thank the following for their support of *Urban Evidence: Contemporary Artists Reveal Cleveland*, an exhibition of seventeen contemporary artists shown through October 27th at the Cleveland Center for Contemporary Art, Cleveland Museum of Art, and SPACES. The campaign to raise funds for this first-ever collaboration was spearheaded by the Leadership Gifts Committee with chair Toby Devan Lewis.

### Leadership Gifts Committee

Toby Devan Lewis, Chair  
Rosalie and Morton Cohen  
Jeannette Dempsey  
Becky and George Dunn  
Eleanor Gerson  
Fran and Bob Immerman  
Peter Lewis  
Francine and Benson Pilloff  
Marian and Boake Sells

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Alan Gordon Lipson  
Dr. Pauline F. Ramig  
Ben Shouse and Hannah Morgenstern  
Dennis and Marcia Sobol  
Seth and Franny Taft

Additional sponsorship support was received from The Cleveland Foundation and The George Gund Foundation.

## A Great Gift

Our 1996 Annual Fund campaign is coming into the home stretch. Annual Fund gifts go dollar-for-dollar to support public programs and the vital behind-the-scenes work that make our art museum one of the world's finest. Because no benefits of cash value are offered in return for your gift, Annual Fund contributions are also 100% tax deductible. Your Annual Fund dollars make important work possible, including the conservation treatment of hundreds of works of art annually; scholarly research that generates first-rate exhibitions and new interpretations of artistic material; exciting public and educational programs that serve more than 170,000 people each year; and new technologies that make the museum more user-friendly for members, visitors, and art enthusiasts.

As loyal members, you certainly recognize the value of the Cleveland Museum of Art to the quality of life in this community. Keep your museum a place of excellence and enjoyment by making a 1996 Annual Fund gift when contacted in the coming weeks. For further information about making a year-end gift to the museum through the current campaign, please call Judith Paska at ext. 594. Remember, your support really does make a difference.

## Volunteer!



If you like to talk about your museum, and would like to get your friends and neighbors to visit more often—this is for you. The Cleveland Museum of Art needs members like you to represent the museum in our community and make new friends. You will join the Expo team at community events and festivities, where you can use your natural talents and enthusiasm by meeting people, handing out brochures, and answering basic questions. Participate occasionally as your schedule permits. We will train you in January at your choice of several one-time-only sessions. This museum belongs to all of us—let's spread the word.



Please send me more information.

NAME (PLEASE PRINT)

ADDRESS

PHONE (OPTIONAL)

- ☐ I am interested in the Expo team  
☐ I am interested in other projects

Mail to: Volunteer Services, the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44106-1797



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.



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museum is free

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South Park Center store  
216/846-2323  
Member Hotline  
216/421-7340 x295  
Web Site  
[www.clemusart.com](http://www.clemusart.com)

**Gallery Hours**

Tuesday, Thursday,  
Friday 10:00-5:45  
Wednesday 10:00-9:45  
Saturday 9:00-4:45  
Sunday 1:00-5:45  
Closed Mondays,  
July 4, Thanksgiving,  
December 25, and  
January 1

**South Doors**

Closed for the winter  
after November 3

**Museum Cafe  
Hours**

Tuesday, Thursday,  
Friday 10:00-4:30  
Wednesday 10:00-8:30  
Saturday 10:00-4:15  
Sunday 1:00-4:30  
**Museum Store  
Hours**  
Open during all regular  
and extended hours

**Ingalls Library  
Members Hours**

Tuesday-Saturday  
10:00-gallery closing  
Slide Library by  
appointment only

**Print Study  
Room Hours**

Tuesday-Friday  
10:00-11:30 and  
1:30-5:00

**Parking**

90¢ per half-hour to  
\$7 max. in upper lot  
\$3.50 flat rate in park-  
ing deck  
Free to senior citizens  
all day Thursday  
Free with handicapped  
permit  
\$2.25 flat fee every  
Wednesday after 5:00  
Rates include tax

**For Visitors with  
Disabilities**

Large-type brochure  
available in the north  
lobby. Borrow wheel-  
chairs at the check  
room

**Wheelchair access** is  
via the north door

**Free assistive listen-  
ing system** (ask at  
the north lobby  
check room) for films  
and lectures in the  
auditorium and  
recital hall

# And Fabergé, to Boot

Give someone special a membership to the Cleveland Museum of Art. You'll be giving not only a wealth of popular membership benefits, but also the gift of free admission to the season's next big event, the dazzling *Fabergé in America* exhibition opening March 9. Call the membership office at 216/421-7340, ext. 268, before December 16 to ensure delivery by December 25.



*This Miniature Shoe (bloodstone, gold mounts, diamond set in silver,  
l. 3-1/2 inches) from the museum's India Early Minshall Collection is  
currently touring the nation as part of Fabergé in America.*

**The Gift of Membership**